

"VIENNA
LIFE"

Publix Opinion

"VIENNA
LIFE"

VOL. 1

Publix Theatres Corporation, Paramount Building, New York, Week of May 15th, 1927

NO. 4

**EARLY REPORTS
INDICATE HUGE
TOTAL IN FUNDS****Entire Proceeds For
Aid of Homeless in
Flooded Area**

From first reports now coming in to the home office in New York from theatres all over the country indications are that the Mississippi Flood benefit performances staged last week at the hundreds of theatres comprising the Publix chain will realize a record-breaking sum of money, exceeding even that totalled by Publix last year for the benefit of the Florida hurricane victims.

The entire gross receipts taken in at the benefit performances staged in the Publix Theatres will be turned over intact to the American Red Cross and should go a long way towards alleviating some of the suffering endured by the unfortunate whose worldly possessions were swept away when the raging waters of America's greatest river overflowed the Mississippi Valley.

At the Paramount Theatre in New York a host of Broadway stars, headed by Gilda Gray and Paul Whiteman, answered the call of Publix. Despite adverse conditions more than \$2,000 was realized at this theatre. The Metropolitan Theatre, Los Angeles, rang the bell for a total of \$8,261.28. At the new Saenger Theatre in New Orleans the turnstiles clicked merrily until more than \$4,000 was in the cash register. Patrons of the Olympia Theatre, Miami, Florida, poured in to the tune of \$2,147.00, while the Metropolitan in Boston turned in a gross of \$2,833.20.

To date only a small percentage of the theatres have sent in their reports, but even this percentage shows how the benefit drive went over the top. Additional returns are coming in with every mail.

**Opportunity Winners Will See
Famous Pantheon of War**

A treat in addition to the many already planned for the 18 winners of the Publix Opportunity Contest when they arrive in New York, June 24th will be a private viewing of the Pantheon de la Guerre, the famous cycloramic painting depicting the history of the World War. This great work arrived in New York this week and is to be placed on public exhibition by the Thomas Jefferson Memorial Association at the new Madison Square Garden.

Tex Rickard, impresario of the Garden, through the Publix Home Office, has extended an invitation to the opportunity winners to view the painting on their arrival here. The girls will have a week of entertainment and will be guests at four of this season's outstanding theatrical successes. Full details regarding the scheme of entertainment will be outlined in next week's issue of Publix Opinion.

FAMOUS PRODUCER JOINS PUBLIX**HE'S OUR BABY!**

That's what St. Louis is saying now of Brooke Johns who has taken that town by storm with his smile and the jazzy tunes he strums on his banjo. Here Brooke is shown with the youthful and talented beauties who embellish his act at the Missouri Theatre. After looking at this picture do you blame Brooke for smiling.

**B.B. DRIVE WOW
SAYS DEMBOW**

"From reports already checked, the B. & B. Drive was one of the most successful campaigns ever waged by Publix for better business," says Sam Dembow Jr., who is now plowing his way through an avalanche of figures to find the lucky manager who will be awarded first prize. According to Mr. Dembow the response was even beyond his expectations and the race for places, fast and furious. "It may be another week before the final results are determined," he continued, "and I want the boys in the territory to know that we are working overtime to be sure our awards are correct."

The B. & B. Drive, which was sponsored by the Booking and Buying Department and carried through to a splendid conclusion by the entire circuit, was the first of its kind ever staged within the ranks of Publix. Dave Chatkin, head of the Short-Subjects Division, who acted as Mr. Dembow's Prime Minister during the campaign and was responsible for the drive slogan "The Bee Gets the Honey, The Drive Gets the Money," is equally enthusiastic and threatens to organize a "Short-Subject Drive" for the near future. Both Mr. Dembow and Mr. Chatkin promise detailed Drive reports in an early issue of PUBLIX OPINION.

**MARKERT DOING
NEW SHOW DANCE**

Russell Markert, one of the best known dance creators in the world of the theatre, has been engaged by Publix to stage the dances for John Murray Anderson's next Publix production, "Patches." Markert is well known for the various sets of perfectly drilled girls he has welded together. During the past few years different groups of Markert Dancers have become as popular as the Foster, Tiller and Hoffman dancers.

Markert schooled "The Sixteen Rockets," one of the foremost dancing units appearing behind the footlights and a troupe which won acclaim over the Public Circuit in "Take A Chance." He formed this unit while he was training the dancers at the Missouri Theatre, St. Louis, where he was associated with the Skouras Brothers for almost a year. Markert was associated with Earl Carroll's "Vanities" for three years and has also devised and staged the dances for many other leading productions. The eight girls he has now in rehearsal for "Patches" were formerly one-half of the sixteen Markert Girls of the "Greenwich Village Follies."

**ANDRE CHARLOT HAS
SPONSORED MANY OF
BIGGEST STAGE HITS**

Following its policy of giving the theatre-going public the best obtainable, not only in talent but in production brains, Publix Theatres Corporation this week engaged Andre Charlot, past master of stage-craft and an international figure in the legitimate theatre field. Charlot is equally famous here and abroad for his many musical successes. His best known productions on this side of the water are his Charlot Revues of the last two seasons which brought before the American public such popular entertainers as Jack Buchanan, Beatrice Lillie, Gertrude Lawrence, Jack Hulbert and numerous others. Charlot's first Publix stage production will open at the Paramount Theatre, June 25th, following which it will make a tour of the Publix unit houses.

Andre Charlot was born in Paris in 1882. On his father's side he is descended from a family that was connected with the theatre, his grandfather being a musician and winner of the Prix de Rome, and for many years maître de chant at the Opera Comique, his father was for many years manager of the Palais Royal Theatre.

Charlot received his early education at the Lycee Condorcet and for a time was inclined toward a musical career. He studied two years at the Conservatoire and during that period wrote incidental music used in some of his father's productions. For this he received a royalty of three francs for each performance.

From a very early age he read manuscripts for his father. His antipathy for farce dates from this time. In 1902, he began his first connection with the theatre when he became secretary at the Chatelet Theatre, for which his first salary was nil. He was four years at the Chatelet and in his last year there he directed for a season at Brussels. Here he was general manager, stage manager, comptroller, treasurer, etc.

Coincidentally with joining the Chatelet, he made his first venture in journalism as a reporter and theatrical news editor with "Le Petit Bleu." Here he came in contact with Deutsch de la Meurthe, the well-known Parisian sportsman and patron of the arts who was the owner of "Le Petit Bleu." He also wrote for the "Monde Illustré."

After leaving the Chatelet, he was with his father at the Palais Royal for a time and then became manager of "Femina Paris" for Pierre Lafitte. Here he got a wide variety of experience as in addition to being a theatre, "Femina" was also used as a concert hall and could be adapted for use as a ballroom for large parties. Here he established a school of music of which Xavier Leroux was director and

a dramatic school under the direction of Suzanne Reichenberg, of the Comédie Française. During his stay at Femina, Sarah Bernhardt and many of the leading artists of the day appeared there.

He next went to the Folies Bergère for a short time and from thence to London with a firm of vaudeville booking agents, who sent him to New York to open an American branch. He returned to England in 1910 and finally went back to Paris where after conducting a vaudeville agency with his brother for a time he undertook the management of the Alcazar and the Ambassadeurs for Corneille, of Maxim's and Deauville fame.

He became manager of the Alhambra Theatre in London, in July, 1912. Here began his success as an English producer. Maurice and Florence Walton were among the first to appear under his management. He also introduced Paul Poiret to England, the famous "Eastern Ballet" which was acclaimed as the most striking thing that had been done even before Bakst came out of Russia.

His record at the Alhambra was a long one of success. Here he found and brought out many of the present day favorites — Lee White, Phyllis Monkman, Beatrice Lillie, Oscar Shaw, Gaby Deslys, Harry Lauder, were some of the stars appearing under his banner. "Kill That Fly," "Eightpence a Mile," "Not Likely," "5064 Gerard," were some of the successes produced in this early war and pre-war period.

(Continued on Page 2, Cols. 4 and 5)



"VIENNA LIFE" DANCER REPLACED TEACHER

FLORENCE RUDOLPH HAD LEAD AT METROPOLITAN

Assumed Rosina Galli's Role When Premiere Fell Ill

Seldom is it that a pupil in any line of endeavor makes such rapid progress that he or she is capable of filling adequately the shoes of their teacher. That, however, is just what Florence Rudolph, leading dancer in Frank Cambria's stage show, "Vienna Life," succeeded in accomplishing.

About eight years ago Miss Rudolph enrolled in the ballet school at the Metropolitan Opera House, New York. There her charm and grace, along with her ambition, attracted the attention of Rosina Galli, premiere dancer at the Metropolitan. Miss Galli took the ambitious young girl under her wing and gave her special instruction in solo dancing. At the end of two seasons Miss Rudolph had acquired such technique that she received the role of solo dancer at the big opera house. She appeared there as solo dancer for four years, during which time she was constantly improving her art under the expert tutelage of Miss Galli.

A little more than a year ago Miss Galli was suddenly stricken with illness. It was necessary that a capable substitute take her place immediately. When she realized that she could not appear for some time, Miss Galli suggested that her role of premiere dancer be entrusted to her pupil, Miss Rudolph. The latter stepped into her teacher's shoes and adequately filled the role that she retained it for the remainder of the season. Her success at the Metropolitan in the role of premiere dancer was such that Miss Rudolph was engaged by the Bracale Opera Company to appear with that organization as premiere dancer and ballet mistress. She was associated with the Bracale Company for a period of nine

HARP ENSEMBLE IN PUBLIX SHOW

The Marie MacQuarrie Harp Ensemble, one of the features in Frank Cambria's stage show, "Vienna Life," is the outstanding unit of its kind in this form of music. Individually each member of the organization has appeared as a soloist at some time or other. They were organized three years ago by Miss MacQuarrie, who at that time was conceded to be the best harpist on the Pacific Coast. She formed her Ensemble in San Francisco, and during the past three years Miss MacQuarrie and her Harp Ensemble have scored distinct success in the leading cities of the United States and Canada.

Anna Welch, the first harpist, is a native of New Haven, and before joining Miss MacQuarrie had been appearing on the concert and vaudeville stage as a harp soloist. Edith Salvi is a sister of Alberto Salvi, called by many music critics the world's greatest harpist. Hilda Krehbel, before joining the Ensemble, had achieved great success as a soloist in her native England. Helene Landon of Chatham, Ontario and Geneva Latenser of Atchison, Kansas, also were harp soloists before joining forces with Miss MacQuarrie.

In addition to these six harpists, the Ensemble includes Ellen Donovan, well known concert singer, who appears as prima donna in the "Vienna Life" production.

months, during which time she toured the leading cities of South America. Upon her return to this country she was engaged as leading dancer at the Capitol Theatre, New York. Later she appeared in the Publix production "The Garden of Dreams."

OMAHA SOLD "THE PAPER REVUE"

\$100 in Cash Prizes in the

Kilpatrick-Riviera Paper Dress Contest

GET some crepe paper, get out your scissors and your paste pot and make yourself a dress. It's easy, it's fun, and you may win one of the big prizes. When your dress is finished, bring it to the ART DEPARTMENT at KILPATRICK'S, where it will be kept until judged. THE CONTEST OPENS TODAY, AND CLOSES TUESDAY, MAY 3, AT NOON. The winners' names will be announced in The Omaha Bee-News on Wednesday, May 4.

Lestra La Mont of the "Paper Revue" to Judge the Costumes

Lestra La Mont, "The Paper Fashion Plate," who is the featured artist in the "Paper Revue" which opens at the Riviera Theatre, Saturday, April 30, has been chosen as the one best fitted to judge these costumes.

An Expert to Help You

We have secured the New York representative of the Dennison Company to assist, instruct and give you suggestions in making paper costumes. She will make her headquarters in the Art Department of Kilpatrick's. She is at your service.

NOTE—That we may better assist you and give you every possible aid in this contest, make your registration on the blank below and send it to Kilpatrick's.

Thomas Kilpatrick & Co.,
Omaha, Neb.

Enter my name in the Paper Dress Contest.
When my dress is finished I will bring it to the Art Department at the Kilpatrick store.

Name.....
Address.....



Here's just one of hundreds of dresses you can make. Copy one or originate your own.

PAGE A BLONDE FOR MOVIE ROLE

Your Newspaper May Be Interested in Taking the Following Story

Have you "The blonde personality"?

If you have, whether your hair is black or yellow, you are a candidate for the most important motion picture role since Betty Bronson, an unknown little extra girl, was lifted to fame by selection as Peter Pan.

Jesse L. Lasky, of Paramount pictures, sought for Peter Pan. Now he's looking for Lorelei.

Lorelei is the blonde, gold-digging heroine of Anita Loos' sensational best seller, "Gentlemen Prefer Blondes." In the early fall, production will begin on the Paramount picturization of the book. But, first, the girl to play Lorelei must be found.

She must not, necessarily, be a blonde. She may be a brunette with "the blonde personality." Mr. Lasky explains the phrase.

"Brunettes who possess 'the blonde personality' will be considered in the casting of Lorelei," he says. "By 'the blonde personality' I mean that possessed by the type of a girl who is seemingly frivolous, artificial and simple, yet who is actually a more dangerous form of vamp than the flashing, dark type of beauty."

"Lorelei, as described in Anita Loos' story, was a specialist in the painless extraction of money, jewels, furs and a luxurious life from a number of wealthy men. She did it by her innocent appearance. She had 'the blonde look,' 'the blonde personality.'

"The success of 'Gentlemen Prefer Blondes' as a screen play will depend to an unusual degree upon the actress chosen to play Lorelei. The casting of Lorelei will depend on 'the blonde personality.'

The nation-wide search for the possessor of this newly defined quality is already under way. It is not confined to actresses under contract to Paramount. Players of other companies are being considered, and even unknown girls without professional experience are eligible.

Anita Loos herself will make the final selection. The picture will be directed by Malcolm St. Clair. Unusual attention will be given to the selection of all players.

But first and most importantly, Mr. Lasky wants a Lorelei. And she must have "the blonde personality."

Mr. _____ manager of the _____ Theatre, one of the Publix theatres in _____, states that he will be glad to forward all suggestions to the proper parties in Paramount.

Here's How Omaha Sold "Paper Revue"

This unique contest was effected in Omaha by Thomas Kilpatrick & Co., leading department store, and the Riviera Theatre through the medium of The Omaha Bee, for "The Paper Revue." Prizes amounting to \$100 and additional prizes of theatre tickets were awarded for the best creations made of crepe paper. When the dresses were completed they were brought to the art department of Kilpatrick's, where they were judged by Lestra La Monte, the "Paper Fashion Plate," featured in "The Paper Revue." The Omaha Bee gave it good news space.

LEADING HOTELS CASH IN ON OPPORTUNITY DRIVE

The long arm of National Publicity is reaching out for two more great hotels that have just joined the Opportunity Contest armada. One is the Lincoln in Indianapolis and the other is the Baker Dallas, both of which have donated full accommodations for the touring Opportunity "Young America" Girls during the weeks the company plays those cities. Ace Berry, now managing director of the Circle Theatre, Indianapolis, and who is to be in charge of the new Indiana made the arrangements with the Lincoln. Ace is also planning to have his "Miss Indianapolis" motored into New York as a guest of the Marmon Motor Car Company. The Marmon Company evidently recognizes its opportunity to ride along on the crest of the year's greatest publicity event. We welcome Marmon.

Down in Dallas, Ernest Geyer, that indefatigable enemy of gloom, has just let the Hotel Baker in on the best publicity break it ever had. As the "official Opportunity hotel" for the week in Dallas, the Baker will be famous from one end of the circuit to the other. The third big hotel to tie in with Publix on Opportunity is the McAlpin, New York. The manner, in which this leading hotel accepts its opportunity, is evidenced by the following letter:



ARTHUR LEE
MANAGING DIRECTOR

Hotel McAlpin
Broadway at 34th St.
New York City

May 6, 1927.

Mr. Edward Olmstead,
Publix Theatres Corporation
Paramount Theatre, New York City.

Dear Mr. Olmstead:

In accordance with your letter of April 27 to Mr. Klemfuss, asking the cooperation of the Hotel McAlpin in the popularity contest for the Publix Theatres, I am pleased to advise that I have today taken up this matter with Mr. Arthur L. Lee, Managing Director of the Hotel McAlpin.

Mr. Lee was quite receptive to the idea and inasmuch as you and Mr. McInerney and your associates conducted your contest last year so well, Mr. Lee felt that the Hotel would be glad to cooperate with you.

At Mr. Lee's direction I am able to say that the Hotel McAlpin will be glad to provide the necessary eight rooms for a week, beginning June 24, 1927, as you requested in your letter of April 27. Please let us know what we can do further to cooperate with your efforts to put this campaign across, and I assure you that both Mr. Klemfuss and myself wish you all the best success.

Very truly yours,
T.M. Connelly
Publicity Department

MVO: C: DC

"The Center of Convenience"

Makes American Debut

Harold Lander, the leading male dancer in "Vienna Life" is making his first appearance in this country. He arrived here only three months ago from Copenhagen, Denmark, where for fifteen years he had been a member of the Royal Opera Company, the last few years of which he had been premier dancer. Desirous of studying American dances, Lander got a year's leave of absence from the Royal Opera Co. and came here to further develop his art under the direction of Fokine. However, Frank Cambria was successful in engaging the dancer for a role in "Vienna Life."

Noted Singer in "Vienna Life"

Amund Sjovik, former concert and operatic singer, appears in Frank Cambria's "Vienna Life." Sjovik arrived here from Christiania, Norway, about five years ago. For two years he was first bass singer with the San Carlo Grand Opera Company. This success was followed by a season's tour with Tamaki Miura, celebrated Japanese prima donna. After the conclusion of this tour, Sjovik was engaged as a principal for the Greenwich Village Follies, with which he appeared for more than a year.

ANDRE CHARLOT WITH PUBLIX

(Continued from Page 1)

Finding the Alhambra too large and cold for the kind of intimate revue that he visualized and which he later produced, Charlot terminated his connection with the Alhambra late in 1915.

Since then, as an independent manager, he has produced many

shows in spite of the uncertain fortunes of the war-time theatres in London. "Samples," "Some Poached Eggs and Pearls," "See Saw," "Bubbly," "Bran Pie," "To Z," "Pot Luck," "Taboo," "Rats" and others are "Charlot Shows."

You Know What Publicity Will Do For You! What Are You Doing For Publicity?

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BORTSFORD, Dr. Advertising

JOHN E. MCINERNEY, Editor

SPECIAL CORRESPONDENTS

Lem Stewart	Home Office, New York City
Sam Palmer	Home Office, New York City
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Charles Pincus	Olympia Theatre, New Haven
Charles B. Taylor	Shea's Buffalo Theatre, Buffalo
Vernon Gray	Metropolitan Theatre, Boston
Oscar Doob	Michigan Theatre, Detroit
Lloyd Lewis	Balaban & Katz Theatres, Chicago
Bill Pine	Balaban & Katz Theatres, Chicago
Ben Serkowitch	Balaban & Katz Theatres, Chicago
J. Reeves Espy	Ambassador Theatre, St. Louis
Bill Jacobs	Newman Theatre, Kansas City
Fred Bartow	Riviera Theatre, Omaha
Nate Frudenfeld	Capitol Theatre, Des Moines
E. E. Geyer	Palace Theatre, Dallas
Raymond Jones	Texas Theatre, San Antonio
Harry Van Denmark	Metropolitan Theatre, Houston
Maurice F. Barr	Saenger Theatre, New Orleans
W. R. Allen	Loew's Palace, Memphis
Gus Grist	Howard Theatre, Atlanta
James Loughborough	Metropolitan Theatre, Los Angeles
Jeff Lazarus	San Francisco

Wont Be Long Now

With enthusiasm at such a high plane the rapidly approaching Opportunity Contests in the unit theatres should be easily the biggest publicity stunt of the season in any line of endeavor. We have every reason to be optimistic about this coming event. Last year the Charleston was a big thing. This year the Opportunity Contest should be a great deal bigger. In just a week the plan will get under way simultaneously in all the unit houses. If you have not already made your preliminary arrangements, they should be cleaned up at once. The contest is so wide in its scope that three of the country's leading hotels have tied up with us on it. We expect others to follow suit. The leading papers of the key cities are cooperating with us. Everything appears set for the biggest and most worthwhile opportunity of the year—an opportunity not only for the youngsters who will compete for the prizes, but an opportunity for each and every one to show that Publix has a more efficient publicity department, from New York around the wheel to Atlanta, than any organization in the world.

Sales and Service

In this high pressure business of ours we sometimes forget the true application of the word "sales." We may overlook the fact that "sales" are just as important in other branches of our work as they are to paid advertising and newspaper publicity. Service is a sales essential. Just as inefficient and ragged service can be detrimental to a theatre good service can be a sales attribute. The physical operation of a theatre is tangible selling material. The atmosphere of a theatre can be attractive or it can drive people elsewhere for their entertainment. Contact with patrons can be inviting or it can be offensive. Selling a theatre does not stop with an advertisement in the daily newspapers or a poster in the lobby. Sales and Service go hand in hand. Make them worthy of each other. Our "Chex" campaign will sell your theatre in every other city in the circuit. Standardized service combined with quality entertainment is the backbone of this nation wide drive. Operations must be equal in quality if not in size, or we will fall short of our objective.

— Sam Katz.

Closer To "Chex"

Every day brings us closer to the "Chex" campaign. The big day is almost here and as Lord Nelson might have said, "Publix expects every man to do his duty." On the eve of this drive let's stop for a moment and diagnose the situation. First of all let's not overlook the fact that the "Chex" campaign is to be waged without detracting a single thing from our current work. It is supplementary and at no time can it overshadow our "bread and butter" advertising, publicity and exploitation. The entire "Chex" campaign is an "extra;" extra fine for the box-office; extra opportunity for publicity; extra pep for advertising. The accessories are standardized to be used conveniently wherever you advertise. A lot of original "Chex" selling ideas are bound to develop all over the circuit. When you get a good one, send it in quick so PUBLIX OPINION can make it work for the other boys. Remember, "Chex" sold anywhere are good everywhere. And remember, sell the show first, last and all the time and sell "Chex" every time.

— A. M. Bortsford.

SALE OF "CHEX" STARTS MAY 30TH

(No "Chex" Publicity to be released—until May 30th)

By L. L. EDWARDS

When this issue of "Publix Opinion" reaches you, PUBLIX CHEX teaser slugs should be running in all your daily newspaper ads, and houses using programs will be inserting the teaser cuts. This is in accordance with instructions for the first week of the campaign, given in the PUBLIX CHEX tickler in the sales campaign manual.

The second week of the campaign starts May 22nd. Refer to the tickler and follow instructions carefully. The teaser trailer will reach each theatre in time to start running on Sunday May 22nd, and should be run at every performance until the books are placed on sale.

It will be well to study very carefully, instructions given in the manual for the third week of the campaign. The announcement trailer has already been mailed and should be run through the first week when the books are on sale.

A supply of box office statement forms, 1478, and CHEX sales report forms A 1478, will be delivered by the end of the month. Reproductions of these forms are shown in the manual and should receive the attention of each manager in order that he may be familiar with work required in this connection when the books are placed on sale.

In the May 1st issue of "Publix Opinion," we suggested that a sales contest would be conducted for ushers. Each theatre has already received complete details for the general contest. In addition to this contest, however, it will be necessary that each theatre, where PUBLIX CHEX BOOKS are to be sold, conduct its own local sales contest for employees. These contests offer an excellent opportunity for managers to create, among their employees, a real active interest in promoting CHEX.

Publix Theatres presents

"VIENNA LIFE"

An impression of court life, at a period of splendor and delicacy that inspired artisans to perpetuate in porcelain those charming figurines and groups known as "Old Dresden."

Devised and Staged by

FRANK CAMBRIA

SCENE: A ballroom in a Vienna Palace

(1)

(a) The Harps: THE MARIE MAC QUARRIE HARP ENSEMBLE

"Vienna Beauties" Ziehrer

Sung by ELLEN DONOVAN, Soprano

(b) Dance Interpretation

FLORENCE RUDOLPH

premieres danseuse

Assisted by the HARP ENSEMBLE and

ELLEN DONOVAN

Music by Franz Schubert

DANCE ENSEMBLE

THE QUADRILLE

"Passe-Pied" Ernest Gillet

The Hussars Ladies of the Court

Norma Senta Susan Jane

Margie Barhan Holly Milbraith

Mathilda Schoen Vee Ames

Alpha Grims Betty Knox

(3)

"The Drum Major" from

"Le Caid" Ambrose Thomas

Sung by AMUND SJOVIK, basso

Assisted by the Paramount Drums

(4)

"Charge of the Hussars"

Dance Interpretation by

HAROLD LANDER

(5)

"The Blue Danube"

Johann Strauss

Ellen Donovan, soprano

Amund Sjovik, basso

The Marie Mac Quarrie Harp Ensemble

Miss Rudolph, Mr. Lander and Ballet

Dancers arranged by M. Senia Gluck

Costumes designed by Vincent Minelli

General Music Director

NATHANIEL FINSTON

Production Department under the

direction of FRANK CAMBRIA

WHIRLING AROUND THE PUBLIX WHEEL

Morris Silvers, booker for the Balaban & Katz theatres in Chicago, is in New York holding audiences at the Paramount Theatre. He will be followed here early next week by A. H. Balaban. Meantime Silvers will look over the talent and hold a review when Balaban gets in.

Spiros Skouras from St. Louis is another visitor to New York looking over talent in the auditions at the Paramount Theatre.

Enid O. Parsons, English beauty, who was brought over here by Ziegfeld for his Follies two years ago, has been engaged by John Murray Anderson to appear in his next production "Patches."

Betty Calvin, formerly a featured dancer in the "Greenwich Village Follies," has also been engaged for the Anderson show, "Patches."

Lewis F. Nathan, Publix staff photographer, this week moved into the Paramount building, where he has established a studio. Nathan is the photographer for all of the Publix unit productions that open at the Paramount.

Publix Opinion is still waiting for real live publicity yarns from the outlying districts. If the boys are doing anything in the way of creating news, we haven't heard about it.

Dorothy Day is pinch-hitting for Nate Freudenfeld at the Capitol Theatre, Des Moines, while Nate is in Omaha.

Where the Unit Shows are Playing Week of May 15th

Patches (Anderson)	Paramount	New York City
Vienna Life (Cambria)	Olympia	New Haven, Conn.
Birthstones (Anderson)	Metropolitan	Boston, Mass.
Borrah Minevitch (Cambria)	Buffalo	Buffalo, N. Y.
The Sampler (Anderson)	Michigan	Detroit, Mich.
Way Down South (Cambria)	Chicago	Chicago, Ill.
Memory's Garden (Anderson)	Tivoli	Chicago, Ill.
Family Album	Uptown	Chicago, Ill.
Milady's Perfumes (Anderson)	Layoff (5 days)	St. Louis, Mo.
Egypt (Petroff)	Ambassador	Kansas City, Mo.
Stone Age Follies (Anderson)	Newman	Riviera
Alpine Romance (Cambria)	Capitol	Omaha, Nebr.
Sea Chanties (Anderson)	Loew's Palace	Memphis, Tenn.
Paper Revue (Petroff)	Howard	Atlanta, Ga.
Venetian Glass (Anderson)	Palace	Dallas, Tex.
Under The Brooklyn Bridge (Cambria)	Metropolitan	San Antonio, Tex.
Chinese Jade (Anderson)	Saenger	Houston, Tex.
Opera vs. Jazz (Cambria)	Riviera	N. Orleans, La.
Puppets (Petroff)	Capitol	Des Moines, Ia.
Gertrude Ederle & Co.	Layoff (1 week)	

THEATRE OPERATING DEPARTMENT NOW IN THREE DIVISIONS

As announced in letters to district managers and managers, the theatre operating department has been divided up into three divisions.

The first division in charge of R. E. Crabbill, assisted by I. M. Halperin, has contact with the unit show houses and some other deluxe houses in our key cities. These houses are as follows:

KEY CITY DIVISION

Paramount, New York	Rialto, New York
Olympia, New Haven	Metropolitan, Buffalo
Birthstones (Anderson)	Missouri, St. Louis
Borrah Minevitch (Cambria)	Royal, Kansas City
The Sampler (Anderson)	Texas, San Antonio
Way Down South (Cambria)	Howard, Atlanta
Memory's Garden (Anderson)	Wisconsin, Milwaukee
Family Album	Capitol, Des Moines
Milady's Perfumes (Anderson)	Des Moines, Des Moines
Egypt (Petroff)	Saenger, New Orleans

EASTERN DIVISION

The Eastern division, in charge of J. J. Fitzgibbons includes the following towns:

Newburgh, N. Y.	Lockport, N. Y.
Buffalo, N. Y.	Poughkeepsie, N. Y.
Yonkers, N. Y.	Morristown, N. J.
Asheville, N. C.	Anderson, S. C.
Columbia, S. C.	Charlotte, N. C.
Greenwood, S. C.	Greenville, S. C.
Spartanburg, S. C.	Sumter, S. C.
Knoxville, Tenn.	Johnson City, Tenn.
Anniston, Ala.	Atlanta, a. (except the Howard and Keith's, Ga.)
Augusta, Ga.	Birmingham, Ala.
Columbus, Ga.	Macon, Ga.
Montgomery, Ala.	Savannah, Ga.
Chattanooga, Tenn.	Memphis, Tenn.
Jackson, Tenn.	(except Loew's Palace)
Cocoa, Fla.	Coral Gables, Fla.
Daytona, Fla.	Cocoanut Grove, Fla.
Ft. Lauderdale, Fla.	Lake Worth, Fla.
Miami, Fla.	Little River, Fla.
Palm Beach-West Palm Beach, Fla.	New Smyrna, Fla.
Avon Park, Fla.	Sanford, Fla.
Jacksonville, Fla.	Gainesville, Fla.
Ocala, Fla.	Lakeland, Fla.
St. Petersburg, Fla.</td	

SELL YOUR
STAGE SHOW

Publix Opinion

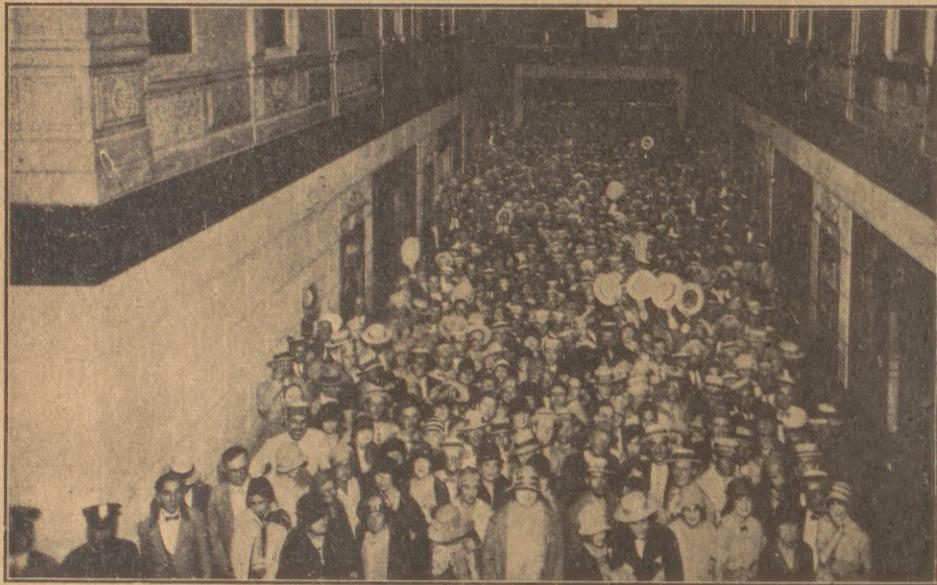


GET BEHIND
PUBLIX CHEX

VOL. 1

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NO. 4



THE GREAT ARCADE OF THE NEW SAENGER THEATRE,
holding part of the monster crowd that jammed the Saenger for the Flood Relief Performance for Associated Theatrical and Entertainment Interests of New Orleans.—Story on Page 1.



FLORENCE RUDOLPH, NOW IN "VIENNA LIFE,"

jumped to fame overnight when she replaced Rosina Gall as premiere dancer at the Metropolitan Opera House New York.—Story on Page 2.



A Glistening Galaxy of Jewels

These twelve beauties from the Garden of Pulintritude shine brightly in John Murray Anderson's Publix production "Birthstones" now on tour.

This sensational layout is one of the pictorial features for "Birthstones." It should be of help in winning the Anderson prize of \$200.00 awarded for the best publicity and exploitation campaign on this unit show.